

THE TALKING MACHINE REVIEW

INTERNATIONAL

NO. 28

J U N E

1974



Platten-Apparate.

Spezial-Type

Apollo 200.

Vornehmes, hochfein
poliertes Eichenge-
häuse 32:32:15 cm

Trichter, 65:38 cm,
Messing, poliert,
„Exhibition“ Schall-
dose.

Trichter u. Schalldose
Orig. Grammophon.
2 Plattenwerke.

Gewicht ca. 9 Ko.

M. 52,50

Vorgeschriebener Ver-
kaufspreis M. 80

Einkaufspreis m. 75 cm

Trichter M. 56,50

mit 85 cm Trichter

M. 62,50

Platten - Apparate

3 wohlfeile Modelle.



Baby 156.

156 Ein kleiner, aber solider Apparat — kein Spielzeug — spielt eine Platte gut und schlank durch.

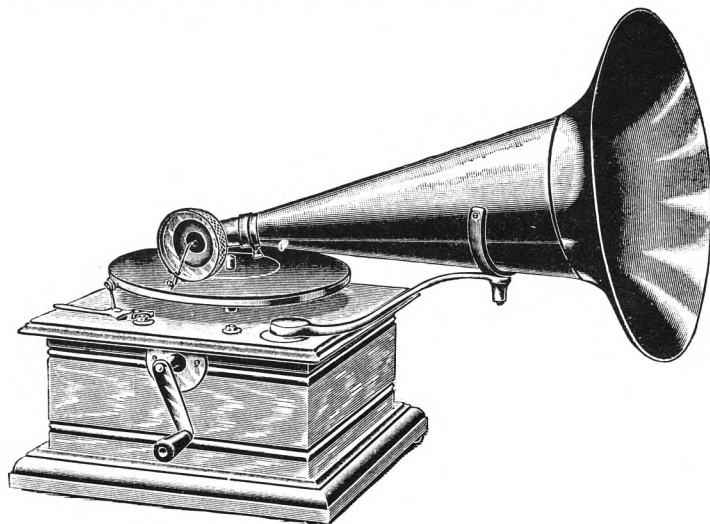
Gehäuse $17\frac{1}{2}$ cm breit, $10\frac{1}{2}$ cm hoch, in natureichem oder farbigem Kasten.

Trichter: 26 cm Al.-Trichter, gute Schalldose . **M. 8,50**

Vorzüglich geeignet als Apparat für musicirende Postkarten.

Musicirende Postkarten, transparent, 20 Pfg. pro Stück.

162 Ein guter empfehlenswerther Apparat zu noch nicht dagewesenem Preise.



Adler 162.

Gehäuse: Eiche od. amerik. Satinholz
 18×18 cm,
 $13\frac{1}{2}$ cm hoch.

Werk: Spielt mit einem Aufzug zwei große Platten; während d. Spiels aufziehbar.

Trichter: 40 cm laute, kräftige Schalldose.

Gewicht: ca. 5 Kilo, kann in 2 Postcolli verpackt werden.

M. 17,—.

Adler 101.

Gediegener, solider und
eleganter Apparat.
Gehäuse 33:33:16 cm,
poliert, 4 Plattenwerk.

Große Aluminium-
Konzertschalldose ohne
Nadelhalterschraube,
alle blanken Teile hoch-
glanz vernickelt.

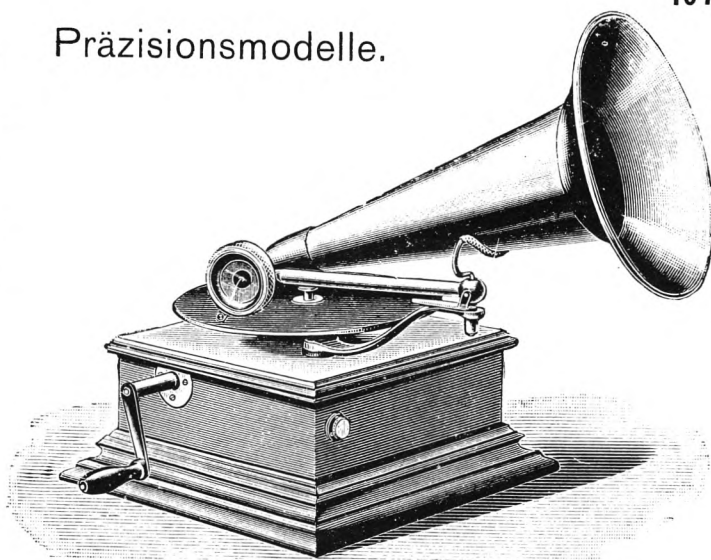
Trichter

40 cm lang . . M. 27.—

55 " " " " 30.—

75 " " " " 35.—

Gewicht 7½, 8, 8½ Kilo.

Präzisionsmodelle.

Adler 101.

Das Beste vom Besten.

Kein auch noch so teurer Apparat ohne Rücksicht auf
Marke oder Fabrikat kann sich mit diesem messen.

Tonarme.

Tonarm zu Apollo.

Komplett, doch ohne Schalldose

mit 65 cm Trichter, Messing . . . M. 25,—
mit 75 cm do. M. 29,—
mit 85 cm do. M. 35,—
ohne Trichter M. 18,—

Schalldose („Exhibition“) dazu
passend M. 12,—

Tonarm zu Apollo.

Tonarme wie an Apparat.

Adler 102 . . M. 10,50

Dieselben komplett mit
Trichter, vernickelt

45 cm lang . . M. 12,50

55 cm lang . . 13,50

75 cm lang . . 17,50

Komplette Tonarme wie
an Automat 161, mit
Trichter,

55 cm lang., Messing od.

vernickelt . . M. 16,50

65 cm lang do. „ 19,50

75 „ „ do. „ 21,—

Platten-Apparate.

Billigster Tonarm-Apparat.

Aufsehen erregende Neuheit.



Bei noch nicht dagewesenen
niedrigen Preisen ein
guter, **brauchbarer** Ton-
arm-Apparat.

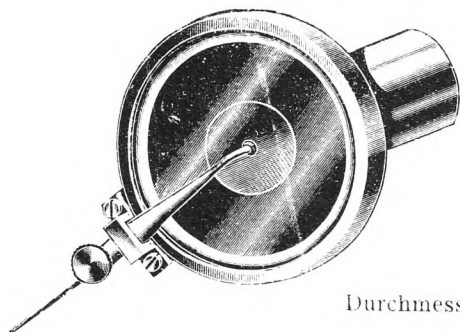
Adler 155.

Tonarm-Platten-Apparat 155.

Eichengehäuse, Nickeltrichter, gutes Werk, spielt 2 große Platten mit einem Aufzug,
während des Spiels aufziehbar, vorzügliche Schalldose M. **21.50**

Läßt sich in 2 Postkolli verpacken.

Billigere **Schalldosen** älterer Systeme in allen Preislagen von M. **1.50** an.



Pneumatik.

Gute, solide Konzert-Schalldose,
laut und doch angenehm.

M. **4.—**

Durchmesser 50 mm.

Schalldose

Original **Exhibition**-Schalldose
 Unbestreitbar beste aller existierenden
 Schalldosen, ohne Konkurrenz M. 12.—
 Vermindert das Nebengeräusch
 und verbessert die Lautstärke.



Durchmesser 50 mm.

Adler-Monarch 157.

Hellpoliertes, reich ornamentiertes Eichen-
 gehäuse 34:34:17 cm.

Trichter, 55:33 cm,
 vernickelt, innen rot,
 4 Plattenwerk.

Grosse Aluminium-
 Konzert - Schalldose,
 ohne Nadelschraube,
 alle blanken Teile
 hochglanz vernickelt,

Gewicht ca. 10 Kilo.

M. 42,—.

Beide Apparate werden
 auch auf Wunsch mit
 3 nach allen Seiten
 drehb. Tonarmtrichtern
 mit einem Aufschlag
 von M. 27,— geliefert.



Adler-Monarch 157.

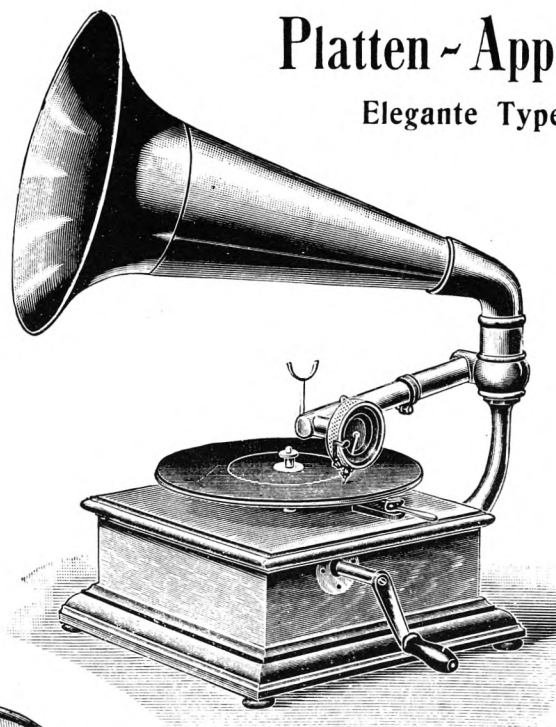
Platten - Apparate

Elegante Typen.

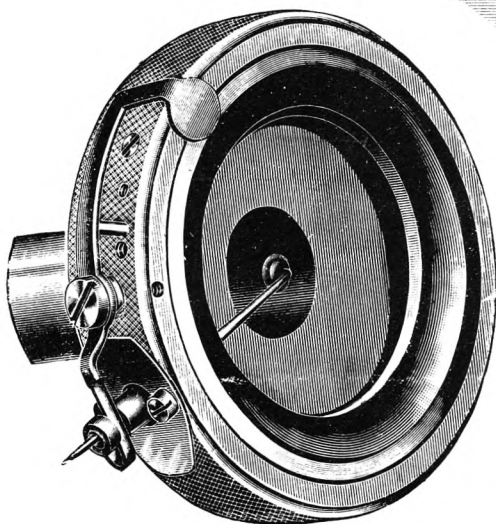
Adler-Tonarm 102.

Der gleiche Apparat
wie 101, aber mit gutem
Tonarmtrichter, 50:30,
vernickelt, innen rot,
Gewicht 9 Kilo.

M. 35,—.



Adler-Tonarm 102.



Aluminium-Konzert-Schalldose

Durchmesser 65 mm, keine Nadelschraube,
ein Druck auf die Feder genügt, um die
Nadel auszuwechseln. Anerkannt stärkste
Tonwirkung M. 7.50

Platten-Apparate.

Luxus-Modelle



OSOSOSOSOSOSOSOS

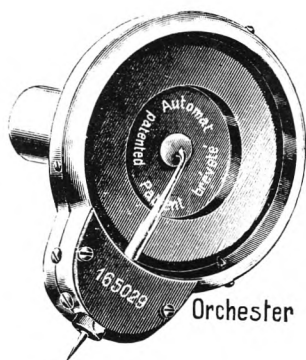
Adler Luxus 158.

Vornehmer Luxusapparat in hocheleg., äußerst solid. Gehäuse (dunkel-eichen ornamentiert, Seitenwände strahlenförmig liniert und mit Goldbronze abgesetzt),

32 $\frac{1}{2}$:32 $\frac{1}{2}$:16 cm

Aluminium-Konzert-Schalldose ohne Nadel-schraube, 75 cm langer Messingtricht, 4 Plattenwerk. netto ca 10 Kilo

M 56,—



Patent-Orchester-Schalldose

Durchmesser 52 $\frac{1}{2}$ mm, ohne Schraube und Feder. die Nadel wird automatisch festgehalten und losgelassen.

Mächtige Klangfülle und doch weich im Ton . . . M. 10.—

Automat 160 (Adler-Tonarm-Automat).

Automat 161 (Adler-Luxus-Automat).

Automaten.

Zwei glänzend bewährte Automaten mit denkbar einfachster, aber stets zuverlässiger Konstruktion. Wiedergabe auch für den größten Saal oder Garten laut u. ausreichend. Die einzigsten Apparate, die nur für Bezahlung und auch dann jedes Mal nur einmal spielen. Für 10 Pf. Einwurf jederzeit am Lager. Für andere Münzsorten kurze Lieferfrist nötig.



Adler Tonarm-Automat 160

Research – Columbia DX series

Our listing of these records is complete except for the matrix numbers of only those records listed below :-

DX 13, 25, 26, 37, 50, 54, 62, 75, 82, 132, 133, 156, 170, 203, 206, 228, 238, 267, 268, 293, 330, 339, 319, 411, 426, 450, 541, 569, 578, 581, 582, 600, 630, 639, 671, 678, 685, 689, 791, 806, 813, 815.

Kindly send the details to Ernie Bayly, 19, Glendale Road, Bournemouth BH6 4JA.
We hope to print this listing shortly.



Adler Luxus-Automat 161

Verbesserungen an allen Apparaten und dadurch bedingte Veränderungen insbesondere an den Gehäusen vorbehalten.



Beide Apparate

werden auf Wunsch mit drei nach allen Seiten drehbaren Trichtern mit einem Aufschlag von M. 25.— geliefert.

Adler Grand Luxus 159.

Das Beste, was am Markt geboten werden kann, sowohl in äußerer Ausstattung als in ausgezeichnet. Klangwirkung.

Natureichenes, reich ornamentiertes Gehäuse mit metallisierter, hochmoderner Füllung,

35:35:18½ cm, 75 cm Messingtrichter, 4 Plattenwerk, große Aluminium-Konzert-Schalldose ohne Nadelschraube.

Netto 10,5 kg M. 65.—.

Christie's

8, KING STREET,
ST. JAMES'S,
LONDON, SW1Y 6QT

Our next sale will be held on Tuesday 23rd. July, 1974, commencing at 11 a.m. sharp. It will include an early (c.1892) hand-driven Berliner gramophone; an Edison Home with Diamond B reproducer and 3 feet 6 inches horn; a Mikiphone. There will also be a DUO - TRAC. This rare machine has the appearance of a tape recorder, but dating from the 1930's has rolls of film carrying the sound like the soundtrack of a film. There are a numbers of rolls with the machine. It was made by the Ozaphone Company.

Catalogues of the sale will be available price 15 pence.

ADLER

The foregoing pages contain the second half of the Adler 1905/6 catalogue, of which the first part, showing cylinder phonographs, was in our previous issue.

As our magazine goes to so many countries outside Europe where German might not be so easily understood, we will give you a translation of some of the more prominent words:-
 Walzen=cylinders. Goldgusswalzen=gold moulded cylinders. Platten=discs. Nadeln=needles.
 stück=each(single item). Wiedergabe-Apparate=a machine that will play only.Trichter=horn.
 Apparate zur Wiedergabe und Aufnahme=machine which will playback and record.
 Membrane=diaphragm. Eichengehäuse= oak case. Hochglanz vernickelt=high-gloss nickel plated.
 ohneFührung= without a feedscrew(which causes the reproducer to travel along).
 mit Führung=with feedscrew. Glimmer=Mica. Aufnahmemembrane= recording head. Messing=brass.
 Wiedergabemembrane= reproducer(playback) Walzenschrank=cupboard for cylinders.
 ohne Nadelhalterschraube=without a screw holding the needle into soundbox.
 nadelschraube=needle screw. Gewicht=weight. Schalldose= soundbox.
 4 Plattenwerk= to play 4 discs. Automaten=coin-slot gramophone(in this context)
 In Automat 160/161, comes the phrase 'für den grössten Saal oder Garten laut u.ausreichend',
 meaning'for the biggest public room or garden,loud & far-reaching'=which can be phrased
 colloquially as 'loud enough to be heard all over a large room(hall) or garden.'
 Geldkassette=money box. Schlösseln=locks. Durchmesser=diameter.

WHITE RECORDS

FRANK ANDREWS

Since the appearance of a letter from Mr.Ernest Sinclair (page 67, Talking Machine Review No.26,February, 1974) which I had found printed in 'The Phono Trader', I have come upon a rebuttal, dated 14th.February, 1907.:-

Sir,
 In answer to Mr.Sinclair's letter in the February issue of your journal, I beg you to grant me a small space to explain the delusions under which Mr.Sinclair seems to be labouring with reference to my visit to Germany for the purposes of recording.

The statement he makes,"My having gone to Germany as his assistant" is entirely a mistaken one on his part, as at that time Mr.Sinclair occupied the position of Joint Sales Manager with the Lambert Co.Ltd. and had I for one moment thought, or been instructed, that such was my position I should have declined the undertaking under the above conditions.

Mr.Sinclair then goes on to speak about his positive system of recording, but I would here remind him that the system I used in Germany I had used for years, and have since discarded it. I venture to say that could Mr.Sinclair be permitted to see our present up-to date method of recording he would be somewhat astonished.

Mr.Sinclair also makes slight error when he says "he" recorded nearly 250 masters inside 14 days. As a matter of fact "I" recorded 200 masters in 11 days. I quite agree with him that the masters lost tone in duplication but I think this fact is commonly known throughout the trade.

I must say that my visit to Germany was most successful from a business point of view but was also one of extremely hard work and responsibility.

However, I found Mr.Sinclair a most entertaining and delightful companion.

Mr. Leslie (Recording Engineer for the General Phonograph Co.Ltd)

SMALL RECORDS

In our issue 20/21 of 1973 we included an article by Mr.Haines which created a large amount of interest, since which we have received various comments which we now give you.

From Mr.Goslin who says that he has a small record in the form of brown celluloid making a little disc on a card square about 4-inches across. Your Editor had one of these as a boy. The record plays a little tune of which the words go.... "We're off to Reading, Hooray! Hooray! We're off to Reading to spend the day....." Then, the verse goes on with something about Huntley & Palmers biscuits being made at Reading and praising their quality. Mr.Goslin's record is so worn as to be unintelligible, and your Editor's memory has become non-committal on the exact phrasing!! This was an advertising record handed out by grocers to customers with children.

From Mr.Arthur Badrock:- MIMOSA The early single-sided laminated issues which look rather crude were made under Patent No.16906. The seven examples I have listed seem to date from 1921 and bear no catalogue numbers, the number prefixed M being the master number. These do not appear to be Crystalate pressings.

The normal double-sided series started at P1 and continued to at least P238. Several of the catalogue numbers were used more than once for quite different couplings which makes the compilation of a listing a never-ending affair.

The variation in size from 5½ to 6-inch appears to be quite haphazard, e.g. P1, P74, P114, P181, P224 are 5½-inch whereas P25,P49, P110, P166 are 6-inch. Some of the material used came from the American Plaza Co. - an abbreviated version of Sam Lanin's "I'm looking over a four-leaf clover" appears on P160, as by the Mimosa Dance Orchestra. An American recording of "Ain't she sweet?" by vocalist with ukelele accompaniment appears on P141. These American recordings can be distinguished by the A0 prefixed control numbers.

VICTORY Crystalate began recording for 7-inch records on 10th. January,1924, though they do not appear to have started the Victory label until about four years later.

Of the 400 or so masters recorded during this period only two later appeared on the Victory label. Approximately half-a-dozen have been traced on the Kiddyphone label and several are on the Aerona label of Australia. Some should be found in Europe for both Buddy Rose and Greening recorded dance tunes with German vocals and masters 412 to 423 consist of fairy stories told in Dutch. (Editor's query.. Or could these have been for South Africa?)

The last "small" recording was Albert Whelan's "We all go Oo Ha Ha" on 20th.January, 1931 which was apparently unissued. Although 'long playing' is printed on the label they were not long playing as we know L.P. records today.

As with Mimosa, a number of American recordings were also issued, of which I have traced 23.

MARSPEN The Marspen record which I had was a 6-inch issue and was a Crystalate pressing. Edison Bell also pressed for this make.

KIDDYPHONE Both 6-inch and 7-inch records were issued. The 7-inch use the DC 100 upwards master series later used for Victory and the 6-inch type mainly use the three figure master series prefixed E which appear on Mimosa, Marspen, Oliver and Savana. The master numbers prefixed G, M and MS are probably Crystalate in origin.

SAVANA I am not sure when the 6-inch series started and where the catalogue series started. The highest I have listed is 920. Both Crystalate and Edison Bell material appeared. The label is the same as the 10-inch type which appear to have been pressed by

Crystalate only.

PIGMY The issue I had was a Crystalate pressing and one side "Why did I kiss that girl" sung by Eric Smart, appears anonymously on Mimosa P109.

CONQUEST (6-inch) and THE JOLLY BOYS ($5\frac{3}{8}$ -inch). One side shows the origin of these two:- Dance Orchestra (all issues)

EE8044-1 Valencia Onestep = Homo Baby 1 = Conquest 2001 = The Jolly Boys 101

From Mr. Pete Vickers- I have, in very sad condition, a 6-inch DIXY record, of which the details are 506-D (matrix EE7945) La Reine de Saba - march by the Dixiephone Band

506-C (" EE8143) Brown eyes why are you blue? - foxtrot. This latter has the copyright stamp as part of the design. This make would appear to be from the same 'stable' as the above. Mr. Vickers has sent a drawing of the label.

Mr. Fred Wall has written to say that the Marspen disc which he has is of 6-inch diameter (number 709), its tune is "You forgot to remember" and the name of the artiste, Arthur Jephson is given on the label. He also has a LITTLE MARVEL of $5\frac{3}{8}$ -inche diameter. The highest number he has seen is 1160 "Mus'c and Moonlight".

BROADCAST JUNIOR Those that Mr. Wall has are not nursery rhymes but are-

J111 "Chant sans paroles / Melody in F" both sides being organ solo by an organist not named on the label.

J112 "Purple Heather / King Charles Gavotte" both bells solo by Billy Whitlock.

THE TALKIE CIGARETTE CARD Just as your editor was beginning to type this issue, Mr. Roy Mickleburgh telephoned about another matter and mentioned that he had just found his examples of these little records which he had mislaid. It seems that these were included in packets of cigarettes and are on card which is just a fraction bigger than $2\frac{3}{4}$ inches square. There is brown celluloid on card, looking like a miniature Durium record. The words "The Talkie Cigarette Card" are in silver. The width of the playing grooves is about $\frac{3}{8}$ inch. On the reverse is a sketch of the artiste recorded together with a few biographic remarks. (We have rushed one to the printers hoping that their ever-faithful Roy the Cameraman can produce a photograph by the time this is ready to print! We have now reserved some space for pictures of labels on the next page....) Coming back to the record in question, embossed around the spindle hole is Dubrico Limited, Slough, so we may have news for you in our next issue! Your Editor has just played the little disc of Stanley Lupino, who cracks a few jokes and concludes by praising the cigarettes who distributed his voice. The quality of recording is very good and clear.

IMPERIAL Mr. Ivan Sampson reports that he has a $3\frac{1}{2}$ inch Imperial with purple and mauve label. On one side Billy Whitlock plays "Sweet Chiming Bells" (matrix 19 and 7). The reverse is "Take her the longest way round" (13 and 3) played by Greenings Dance Orchestra. What appear to be 'catalogue numbers', the Whitlock has 1001 on the label and the Greening EX13. "I have heard that these were distributed in cigarette packets", says Mr. Sampson.

NEEDLES.....

Our supply of 'single - play' steel needles is exhausted and finished for the present. We still have the 'gold' or 'bronze' type for which the makers claim 15 plays per needle in a lighter pickup. Inside British Isles these cost £1.35 per thousand including post. We can send these overseas, but as postage varies accorring to weight & place, please obtain a price quotation first, especially as our postal rates increase from 3rd. June, 1974.

THE TALKIE CIGARETTE CARD Further news from Mr. Mickleburgh who has been digging through his notes and has sent us:- "There appear to be at least five different sets of 25 cards (records) of which I know"

1. Film Stars - Intimate interviews - 1. Anne Grey 2. Constance Cummings
2. The Stage - 1. Stanley Lupino 2. Hermione Baddeley 6. Dorothy Ward
3. Variety - 2. Stanley Lupino 3. Douglas Byng
4. The Children's Hour - 5. Uncle Ajax (Mr. C. L. T. Farrar)
5. Sportsmen - 3. Herbert Roberts (Arsenal's Centre Half) = If someone can tell us when he held this position it would be a clue to the date of the cards. Who knows of any more?

In our label illustrations which follow, we have left a black ring of "shellac" around the label in order to denote label size. The ring is not part of the design.

FILM STARS.—INTIMATE INTERVIEWS
SERIES OF 25.—No. 1

ANNE GREY has made something of a record by playing in twenty-five pictures and various stage productions in three years. Some of her outstanding film successes are "The Faithful Heart," "Leap Year," "The Blarney Stone," "The Wandering Jew," "Colonel Blot" and "The House of Trent." She has also been playing onosote Tom Walls in "Ivan Save the Queen" and with Gordon Harker in "Road House"



ISSUED BY THE
RECORD CIGARETTE COMPANY
LONDON, ENGLAND

4



The early label

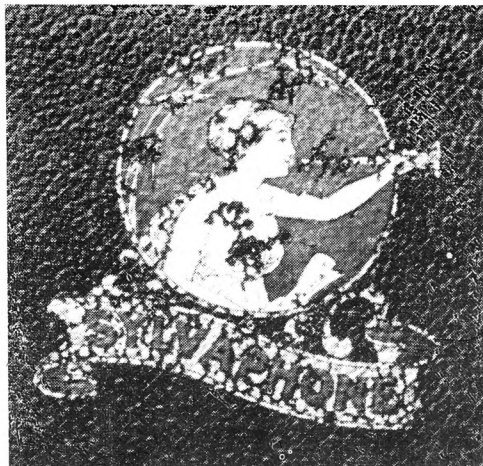


The later label



Who can tell us something about the 5½-inch Little POPular? Red letters on white paper.

SYLVAPHONE



Dear Mr. Bayly,

I enclose some photographs of a Sylvaphone portable gramophone which I purchased for 15 pence recently at a jumble sale can you tell me who the makers were? The soundbox is an Edison Bell.

Sincerely,

Paul Morris

Frank Andrews replies... Sylvaphone trade mark as seen in the enlargement above was mark no. 491,664 and was submitted On 22nd. May, 1928 and was officially Registered on 14th. Nov. 1928. It belonged to the Co-operative Wholesale Society, 1, Balloon Street, Manchester. Ernie Bayly adds.... The fact that it has an Edison Bell sound box and very strongly



resembles the Edison Bell No.361 (which sold for £4-10s.) shown in a little picture in the Edison Bell advert in the Gramophone of October,1930, makes me suspect it to have been manufactured by Edison Bell under contract to the C.W.S.

SEXUAL INNUENDO IN TURN-OF-THE-CENTURY POPULAR MUSIC T.C.FABRIZIO

It has been sagely noted that it is difficult for us to contemplate ourselves as the product of sexual activity of our parents. Perhaps we would still rather cherish the old stork story somewhere within us. The idea of sexuality in the historical sense is a puzzling proposition. Yet, when we survey a faded,brown photograph with its brittle, stilted family groups and uncomfortable expressions it is difficult to imagine these people as having the same real and immediate needs which we daily experience. Trussed up in their elaborate costumes, their clothes seem almost welded to their bodies. To envision them without this stuffy regalia would seem quite beyond the realm of fantasy. By this, however, we can not assume that our forebears did not take normal delight in romantic activity. Yet, if this is so, where are the indications of it to be found? It is in music that the celebration of the sexes may customarily be witnessed. In song has it always achieved an accepted mode of release. That music, and the dance which it inspires, is an essentially sensual expression may be proved merely by the wealth of condemnation it merits from stringent religious orders.

Let us now examine the curious paradox of our turn-of-the-century ancestors. Buried,as

Sotheby's Belgravia

19 Motcomb Street, London SW1X 8LB



Columbia Disc Graphophone, numbered 36028, with Columbia sound box, and wooden tone arm, American. c.1903.

(Editor's note= this model was no longer offered in the 1906 Columbia Catalogue which we shall reprint shortly)

S O T H E B Y ' S

B E L G R A V I A

A SALE OF CYLINDER MUSICAL BOXES, PHONOGRAPHS, POLYPHONS, GRAMOPHONES and OTHER

COLLECTORS' ITEMS including a good NICOLE FRERES cylinder musical box, numbered 40200; an Alexandra Bo. 4 cylinder musical box as well as the COLUMBIA DISC GRAPHOPHONE shown above.

To be held in their saleroom at 19. Motcomb Street, London S.W.1 on 10th. July, 1974 at 11 a.m. precisely and also at 2.30 p.m.

Telegrams and cables to Gavel, London S.W.1.

they were, under layers of cloth, not to mention heaps of social restriction, they took especial delight in the teasing, naughty, lyrical innuendo. Indeed, the ashamed romantic joy with which their music was rife might lead one to consider the merits of our present 'liberated' society the vitality of whose music seems either frantically forced or moronically missing. One may conjecture that when one removed one's clothes in 'La Belle Epoch' the act was significantly enhanced by the difficulty of achieving it.

In most songs from the early part of this century which display sexual character one need proceed no further than the title to realise the intent. Witness 'Who ate Napoleons with Josephine when Bonaparte was away?' (circa 1915) or 'There's a little bit of bad in every good little girl' (circa 1909). This latter enjoyed tremendous popularity and abounds with cunning 'double entendres' such as "Mother Eve was very good, you know, but even so she raised Cain".

In 'Sweetheart, if you talk in your sleep don't mention my name' (circa 1912) the touchy subject of polite extra-marital dalliance is disarmingly treated, when two casual acquaintances tell each other:

"I can see that you are married,
And, you know, I'm married, too,
And nobody knows that you know me
And nobody knows that I know you.
If you care to, we'll have luncheon
Every day here just the same.
But, sweetheart, if you talk in your sleep,
Don't mention my name."

Suggestion, when properly handled, can be more effective than the saucy turn of phrase. Personal fantasy is a particularly fertile area. Thus, suggestion leads the listener as far as his own thoughts will carry him. In the song 'When Sunday rolls around' (circa 1910) a couple, trading lines, sing themselves to a clever crescendo. It is interesting to note that the 'days of the week' structure of this song has continued to be a popularly exploited theme, lending it a curious similarity to the Shirelles hit of the early sixties 'I met him on a Sunday'. To wit:

"On Monday, we'll meet and talk.
Tuesday, we'll take a walk.
Wednesday, we'll be more bold.
Thursday, your hand I'll hold.
On Friday, our lips will meet.
Saturday, oh how sweet.
And who knows what joys might be found
When Sunday rolls around."

Substitution of nonsense words or cipher for scatological references has long been and continues to be used to shock, tease and amuse. Words having such a derivation have entered the language. The word 'jazz' (originally jass) was inadvertently assumed to be a nonsense term when first heard by the public in reference to a new kind of music following World War I. It had been, in truth, a slang reference to carnality, whose promiscuous application the initiate undoubtedly found amusing. In the song 'Chili Bean' (circa 1915) the feminine subject is serenaded by legions of admirers who insinuate:

"You lank and leany Chili Beany eeny meeny mo
You know we love you so

122 B

We love your ja da comparada.
Our lives would be so dreamy
If you'd let us know.
You think we're full of blarney,
We're full of Chili Con Carne."

Just what it is her beaux desire is never quite explained. Poor Chili herself seems rather perplexed, confessing:

"Boy, I'm green, I don't know what you mean."

Though, she adds, accomodatingly:

"Boys, you can bet,

What you want you're going to get."

For whatever reason, be it caution or coyness, no one seemed quite at liberty to be explicit. That familiar, taunting, ambiguous 'it' continually appeared in songs like 'They've got me doing it now' (circa 1910), presumably about the startling stimulations of ragtime music.

Ada Jones, at least, must have shared the secret, for in 'I'm looking for a nice young fellow who is looking for a nice young girl' (cica 1909) she quips, sardonically:

"I've never had a beau

But I'm wise you know

Just how to keep a fellow on the go."

All this may wax laborious or laughable to those caught up in a world which wears sex on its sleeve. But how rich, how charming, how clever were those songs which bring a little brightness to the cheeks of the people in the faded photographs.

THE GRAMOPHONE SENSATION OF THE YEAR

For a little under £2 E.M.I. (with a choice of Columbia or H.M.V. transfer on the box) provided an inexpensive electrical motor plus pickup to allow the less well-paid (or those only mildly bitten by the record-collecting bug) to play their records 'electrically' through the millions of cheap 'superhet' radios via the sockets marked 'pickup' on the back. Seriously, it was an important step towards better reproduction cheaply.... away from the strident tones of the 'portables' which would have been the alternative in this class. Yes, the pickup was on the heavy side. But, Graham Boatfield, for instance, taped a ruler to project backwards beyond the hinge of the pickup and by fixing a weight to the ruler, lightened the pressure upon the needle.....This was all back in 1938.

SWEDISH EDISON BELL RADIO - B. ENGLUND

Early in 1929 the Aga-Baltic Company in Stockholm successfully constructed special gramophones to play the 16-inch Vitaphone discs for the official sound-film debut in Sweden on 2nd May of that year. That same summer this company contracted with the British Winner company for the recording of 50 titles. These were issued in the 8-inch F export series covering the block F166 - 192.

The sessions cover matrix numbers 88967 to 89016 and would seem to have taken place in London in July. They were conducted by a musician named Gunnar Malmström (who died in 1961) and who claimed to have studied under Hugo Alfvén. There seems to be three different studio orchestras involved: a semi-symphonic orchestra for most sessions, a military-type band for the marches on F177 and F178 and a dance band for F179 and F191. F185 to F189 have vocals by Johan Ljungqvist and are labelled JOHAN LJUNGVIST med NATIONAL ORCHESTRA, Dirigen GUNNAR MALMSTRÖM, the others are as by NATIONAL ORCHESTRA. Dirigen: GUNNAR MALMSTRÖM, except F191 which is labelled NATIONAL JAZZBAND. The records were issued in September, 1929, except F178 and F192, which appeared in November, 1929, and F170 which was unissued. The label is the same as that on the British Edison Bell Radioc issues, but F171 and F174 and perhaps some others were also issued with a purple label with a G suffix and titles etc. in German and obviously intended for German-speaking countries.



AGA BALTIC

STOCKHOLM

89007

Del. I.

BELLMANSFANTASI

(E. Wesslander)

Spelat av National Orchestra.

Dirigent: Gunnar Malmström

F167**BRITISH MANUFACTURE**

- F166 89005-1/ 89006-1 Sverige i sång och dans.
Potpourri del I/II (A. Pagel)
- F167 89007-3/ 89008-1 Bellmansfantasi
Del I/II (E. Wesslander)
- F168 89009-1/ 89010-1 Bellmansfantasi
Del III / IV (E. Wesslander)
- F169 88987-1 Förspel till Marsk Stigs döttrar
(A. Söderman)
- 88988-3 Marsch ur Bröllopet på U fåsa
(A. Söderman)
- F170 Unissued
- F171 88990-1 Vid Larsmess (W. Peterson-Berger)/ 88992-1 Gratulation (W. Peterson-Berger)
- F172 88994-1 Tonerna (Carl Leopold Sjöberg)/ 89003-1 Aftonsång (Alfred Berg)
- F173 88972-1 Menuett. Un peau rococo (G. Malmström)/ 88973-1 Visa i folkton (G. Malmström)
- F174 88975 Och aldrig mötas de två (G. Malmström)/ 89014 Sagans prinsessa (C. Dahny)
- F175 889 7-1 Morgon (E. Eklöf, arr. Gunnar Malmström)/ 89004-1 Sverige (Stenhammer)
- F176 88976-1 Nordisk svit. 4. Norsk bondmarsch (T. Turjussen)
- 88993-1 Sæterjenten søndag (Bull - Svendsen)
- F177 88996 Kungl. Göta Livgardes marsch (Schubert)
- 88997 Kungl. Södermanlands regementes paradmarsch (C. A. Lundvall)
- F178 88995 Marcia Carolus XII / 88998 Kronobergs regementes paradmarsch (C. Latann)
- F179 Bellmansjazz. foxtrot (Movitz Mollberg)/ Malmlockan ljuder. vals (Sven Rüno)
- F180 88999-1 / 89000-1 Från gamla glada tider. Potpourri Del I/ II (E. Sandell)
- F181 Gamla visor, nytryckta i 2r. Potpourri Del I / II (E. Sandell)
- F182 89001-1 / 89002-3 Livet på landet. Potpourri Del I/II (E. Sandell)
- F183 89015-1 Tivolihambo (Harry Persson) / 89016-1 Lilla dotten (Sten Andersson)
- F184 88967-1 Jag vet en dejlig rosa (arr. Gunnar Malmström)
- 88979-1 Inga, liten kvarnpiga (arr. Gunnar Malmström)
- F185 88970 Vindarna sucka uti skogarna (arr. Gunnar Malmström)
- 88980 Och om jag inte hade dig (arr. Gunnar Malmström)
- F186 88968-1 Vi ska ställa te' en rolig (arr. Gunnar Malmström)
- 88969-1 Och jungfrun gick åt killan (arr. Gunnar Malmström)

122 D

- F187 Och hör du unga Dora (arr. Gunnar Malmström)
 Jag gick mig ut en aftonstund (arr. Gunnar Malmström)
- F188 Junfrun i det gröna / Per vinaherde (both arr. Gunnar Malmström)
- F189 88971-1 Den lille båtsmannen / 88985-1 Sven Svanevit (both arr. Gunnar Malmström)
- F190 88977-1 Svensk svit 1.3. Bröllopsmarsch (E. Wesslander)
 88978-1 Svensk svit 1.4. Dan på landet (E. Wesslander)
- F191 89011-1 En kärleksnatt i Barcelona. foxtrot (H. Lindberg)
 89012-1 De' ska' bli en fest i Kapernaum. foxtrot (Cassel)
- F192 Morgonstämning, ur Peer Gynt (Grieg)
 I Bergakungens sal, ur Peer Gynt (Grieg)

SIXPENNY PHONOGRAPH

Dear Ernie,

Congratulations to Philip Petersen on his fine article in the last TMR. It was most interesting.

The mention of 'Sixpenny Phonograph' recalls in my mind an event from my childhood, some 20 years ago. Around 1954 a local product of toothpaste had the idea of boosting sales with the help of a sound-producing novelty. In the oblong card box containing the metal tube of toothpaste there was a hole serving as 'loudspeaker'. In the box was a green plastic string approximately 35 cm long and perhaps two mm wide, on one side of which was a hill & dale (?) recording. By tying a knot in the upper end of the strip and inserting it in the box pulling the free end through a small hole opposite the 'loudspeaker' hole, the 'gramophone' was ready to use. To make it work, you took the strip between the thumb and index finger and pulled along at constant speed, with the thumb-nail serving as 'reproducer'. A lady's voice could then be heard clearly saying, "Köp Vademecum" ("Buy Vademecum" - the name of the toothpaste). By pulling fast she became a coloratura soprano, by pulling slowly you gave her a bass voice. I had a copy of this contraption for several years, but it was finally lost when I moved and now no copy seems to exist in the whole of Sweden, so that this must be one of the rarest 'advertising records' of the 1950's. It would be interesting to know whether similar 'sound strips' were produced in other countries.

Incidentally, one of the Hardy Paris-made Edison phonographs (as shown by Mr. Petersen in fig. 5.) was exhibited in Stockholm in October, 1878, at which time the first Swedish recordings ever were also made.

All the best,

Björn Englund

(Editor's note: I have not seen advertising strips as described by Mr. Englund, but I have seen them fitted to dolls. The strip must have had a spring device inside the doll and something to control the speed of the strip. One pulled out the strip to its full - extent, when the spring pulled it back into the doll saying "Ma - ma", or other short phrase. Although I was demonstrated several of these by their proud little owners, I do not recall what they 'spoke' nor do I recall the make of the dolls. The dolls did not all 'say' the same thing. I would have seen these about five years ago, I suppose.)

MAINTAINING GRAMOPHONES

Some hints for beginners.

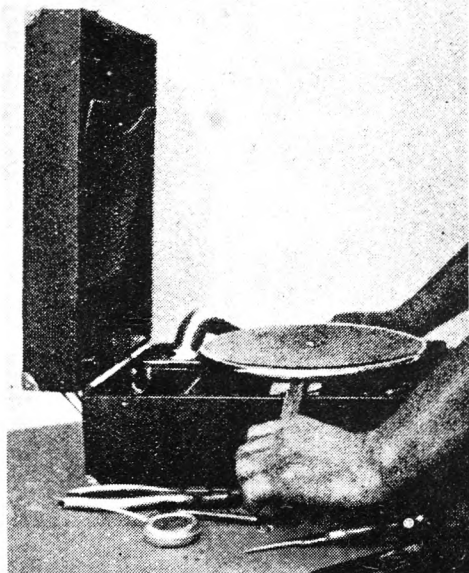


Fig.1

The mechanism is made by specialists, and calls for a degree of skill and accuracy equal to that required for clock and instrument-making. Adjustments are therefore very sensitive, and should be followed by frequent tests until satisfactory results have been obtained.

Two of the main troubles are, failure to wind up, and slow playing speed, often convulsive, with a bumping noise at intervals.

When the winding handle turns freely and the motor does not respond, the end of the spring has either slipped from its peg, or the spring has broken. This usually occurs when winding, and the noise of something suddenly loosened is unmistakable! To the experienced ear the sound of a break is perhaps more pronounced, but the average owner need look no farther than the spring drum to locate the trouble.

As both faults sound alike, there is a chance that the inner end of the spring has slipped from its catch or peg on the spindle. In winding up, tension is applied to the centre of the spring, i.e. the inner end, and to lessen the risk of this becoming too slack, in the normal

way no spring-motor should be allowed to revolve until it will turn no more. Always leave it wound just a little, and on no account spin the turntable round in the reverse direction. On the other hand, never wind to the utmost limit of the handle; gramophones are sensitive to maltreatment.

THE SPRING. Every make and type of gramophone has its own special size spring. When fitted, they are packed with graphite grease, and in use a certain amount works out owing to the coiling and uncoiling of the spring. Fixing a new one is a rather messy job, and for this reason it is as well to be provided with plenty of old newspaper to work on and to wipe the grease from the parts as they are removed.

CLEANING. It is astonishing the difference that a regular cleaning will make to the quietness and efficiency of a gramophone. Annoying background noises are almost completely eliminated by this simple little service. To clean a gramophone first remove the turntable. This usually is a push-on fir to the taper top of the spindle, and should be carefully prised upwards from two opposite points at once, in the manner illustrated in Fig.1. Next unscrew the catch-plate on the top board, retaining the end of the lid support. The four corner wood screws are easy to remove, and the top board, complete with motor, is lifted off and placed motor side up on two pieces of wood to keep the spindle clear.

The motor is generally fixed to the top board by means of three screws passing into tapped holes in the metal frame, and rubber pads are placed between the frame and the top board. If these screws are too tight the pads are pressed, the buffer effect is lost, and

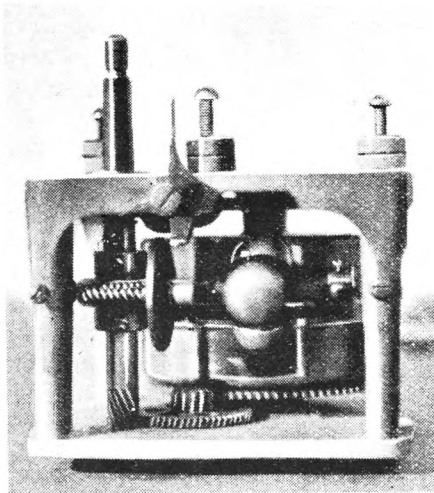


Fig.2

steel worm thread at the end of the spindle carrying the governor, as clearly seen in the illustration (Fig.2). This is the most delicate part of the mechanism. The governor spindle has been ground and polished to very fine limits of accuracy, including the worm thread, therefore it should not be held by pliers. This also applies to the turn-table spindle. The only damage that can happen to the governor is broken springs caused by running the motor too fast. It will be noticed that as the speed is increased the three weights move outwards on the bow springs. As these are all fixed at one end to the shaft, the opposite ends cause the sliding sleeve with the large flange to move along the shaft. The amount of travel allowed along the shaft is adjusted by the speed regulator arm extension-piece carrying the small felt pad which acts like a brake block.

The brass flange should be cleaned and the felt pad soaked in fine sewing-machine oil and must always be kept moist. If dry, the action is jumpy. Dirty felt is easily replaced; the material is the same as that used in pianos. New governor springs are obtained from a gramophone dealer and should be of the same length and thickness as that to be replaced. In manufacture, the springs and weights are sorted into sets of equal thickness and weight, otherwise the governor would not work satisfactorily.

The coiled spring on the winding spindle prevents it from running back after winding. This may slip out of its setting or break, but being out of stiff steel piano wire, a new one is difficult to wind at home unless a lathe is available. Home-made check-springs should be exact reproductions of the old one as regards the number of turns and gauge of wire.

FITTING NEW SPRING. To fit a new spring the top metal plate of the motor must be removed. The

the motor will be noisy when running.

For replacements, take a sample to a rubber stores or ironmonger. Some pads have rivet-shaped head only, and others have a $\frac{3}{8}$ inch diameter stem to pass through the board and surround the screw as a buffer against vibration.

Remove the motor on to a sheet of paper, and wipe off as much of the black grease as possible. Afterwards, the quickest and least messy procedure is to wash the whole thing as it is with petrol, out of doors and away from a fire of course, using a stiff brush. Paraffin is NOT suitable.

THE WINDING SPINDLE is geared to the springs through a suitable gear, the latter being contained in a single drum. The drum shaft has a gear wheel driving a pinion to which is fixed a larger wheel; the large one drives the turn-table spindle. Higher on the turn-table spindle is a fibre gear, for silent running, which engages with a polished

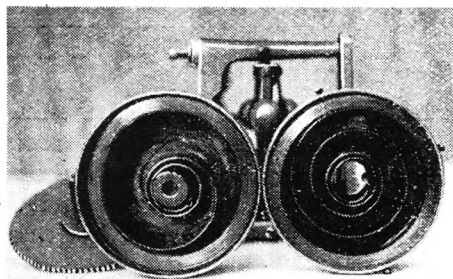


Fig. 3

fixing is either by nuts and screws screwed on or into the corner pillars. The spindle complete with spring drum unit is then lifted clear. The illustration appearing at Fig.3 shows the springs in place. The lower bearing sometimes contains a steel ball which must not be lost in the cleaning, but should this happen, one as used in cycle ball-bearings can be tried, $\frac{1}{8}$ - inch size or less.

A small taper pin through a collar on the drum fixes it to the shaft in some cases, but the drum is soon taken off, and the cover plate unscrewed. The spring, although broken, will fly out and cause damage and even injury if GREAT CARE is not taken to prevent it. One method is to hold the open end of the drum inside the mouth of a sack, and to prise the spring out with a screwdriver pushed through.

The outer end of the spring slips under a catch-piece in the drum and the inner end of the spring fits over a peg or projection on the spindle and may need easing over to get it to catch. Vaseline is quite suitable for packing and is spread over the open ends of the spring and pushed in with a knife blade, but it must not be allowed to clog the worm or governor parts.

The above was extracted from a book published approximately 40 years ago titled 'THE HANDY MAN AND HOME MECHANIC' published by Odhams Press Ltd., kindly loaned by Mr. Derek Greenacre.

Although the article over-simplifies things, it is a general guide to the beginner-repairer. We would advise readers not to be satisfied with 'makeshift' parts as replacements when repairing if the correct piece can be obtained, even after a little trouble, or if a correct piece can be made. We feel that we cannot emphasise too much the need for GREAT CARE when removing or replacing a spring, especially the bigger sizes. Allowing the old spring to fly out into a sack is one way of removing it quickly. I have done it myself! But it can also be started on its way out by pulling with a string. A good sack must be used. A modern plastic one will be useless. When flying out, the spring jumps about like a demon-possessed inside the sack. The ~~new~~ one can sometimes be inserted into the drum before removing the wire retaining it in a coil. Otherwise it must be patiently and carefully wound in, starting from the outer edge. Again, care must be taken, for if one relaxes the grip, the spring will fly out. As a precaution I have always wound in the new spring inside a sack.

RECORD REVIEWS E.B.

World Records double album SH.187/8

"Are you listening?" Harry Roy and his Orchestra.

1.I can't give you anything but love 2.Sentimental gentleman from Georgia 3.Waiting for tomorrow and you 4.Wah-de-dah 5.Mood Indigo 6.Nasty Mood 7.Emaline 8.Temperamental Blues 9.Sarawaki 10.No words-nor anything 11.It's the animal in me 12.I'm somebody's sweetheart now 13.Jubilation Rag 14.Campansina 15.Okay Toots 16.Heart of gold 17.Sky high honeymoon 18.Down home rag 19.Heatwave 20.What a difference a day made 21.San Sue Strut 22.Cheerful blues 23.You're a sweetheart 24.Old Mammy mine 25.Swinging with Rig 26.I've got a gal in Kalamazoo 27.Missouri Scrambler 28.Dear old lady,London town 29.A man and his drum



30.Keep an eye on your heart 31.Light Cavalry 32.Infatuation.

I must confess, that although I was an avid listener to the radio during the 1930's, somehow I had not remembered the Harry Roy orchestras very well. They were far better than my memory served me.... as revealed by the two L.P.'s under review. Throughout the years spanned by these 32 recordings, Mr.Roy was excellently served by his drummers who maintained fine, precise and crisp rhythm so essential to dance bands. I feel it as 'positive' on the beat drumming - from Joe Daniels,Ray Ellington,George Fierstone. His pianists were in the same category - Ivor Moreton, Dave Kaye, Stanley Black, Norman Yarlet,Monia Liter, Herne Lewis.

I wonder how many people buying World Records excellent reissues of British Dance Bands are actually dancers. The original function of these bands was to provide music to be danced to. Possibly many buying the L.P's now overlook that fact regarding them purely for listening entertainment. As one who goes leaping around 'folk dancing' and 'square dancing' and sometimes acting as M.C. at such functions,I also listen for their dance-ability. I compared records of several other dance bands with that of Harry Roy and think that his early recordings to be the most enthusiastic and danceable.

Later came the conception of the show band touring the theatre circuits to be seen by millions who would otherwise know them solely from records or radio.There is always something very special in a live performance.

Duke Ellington toured Britain in 1933 and Harry Roy's earlier records reveal an admiration for the Duke in the 'voicings' of the saxophone & brass sections. It is not a slavish copy... rather a development from it to make another individual style which led to a crisp rhythm and 'sharp attack' to the music that must have made it very suitable for dancing. I 'feel' the rhythm very strongly. The span of this album is from 1933 to 1943. Although the band quality does not deteriorate there comes a difference from late 1937 when there was an increase in personnel. It 'feels' heavier to me. Presumably the 'show' element became stronger.

All but two of the tunes in this collection have good points about them. It is refreshing to hear an 'original' version of 'Kalamazoo' that does not copy Glenn Miller's yet remains interesting. The same must be said of 'Mood Indigo' which maintains Ellington's intention without leaning too heavily upon it. 'What a difference a day made' has a romantic sax-section introduction while 'Heat Wave'and 'Campanella' are rumbas which really jump along. There is some lovely, controlled, muted brass section playing in 'Mammy Mine'. We wonder why almost every dance band record had to have a vocal. Of the vocalists on these records we prefer Bill Currie to Mr.Roy! Sometimes the latter makes me wince! Though, he is quite tolerable in mid-range quicker numbers. We also feel that there was only one Ted Lewis.

I dislike operatic or orchestral pieces, reduced to piano duets, piano-rolls, 'Palm Court Trios' or dance bands. The Verdi and Von Suppe items here are no exception. They are a discredit and should not have been resurrected for L.P. Harry Roy made lots of fine records worthier of inclusion.

Apart from this "wee grouse", I have very much enjoyed listening to this two-L.P. set which have been excellently transferred from the originals by John Wadley.

WORLD RECORDS SH.186 MISS GERTIE MILLAR (and a few others who performed with her)
A.from 'Our Miss Gibbs'- Moonstruck=Gertie Millar: Bertie the bounder=George Grossmith:

In Yorkshire = G.M.: Yip-i-addy-i-ay=G.G.

B.from 'Houp-La' - Houp-la, & Pretty Baby = G.M.:You can't love as I do = G.M. & Nat D.Ayer:
The fool of the family= G.M.

C. from 'The Quaker Girl' - A Quaker Girl=G.M.: Come to the Ball=George Garvey: Tony from America=G.M. : I'm a married man= Joseph Coyne : I wore a little grey bonnet= G.M.
 D. from 'Bric-A-Brac' - Toy Town = G.M.: I'm simply crazy over you= G.M. and Simon Girard: Neville was a devil = G.M.

The arrival of this record for review sent me dashing to my heap of 'Play Pictorial' magazines to see what could be recaptured of the atmosphere. It was so interesting that the review was not written that afternoon! The Edwardian era saw the pinnacle of the Musical Comedy productions and Gertie Millar was one of the brightest stars in the medium. Her sparkling vivacity is evident from the selections on this record... many of which are rare in their original form. Her companions in several productions were George Grossmith Jr., Joseph Coyne, George Garvey, Gracie Leigh, Connie Ediss, George Graves, etc.

Gertie Millar was seen in Manchester in 'The Messenger Boy' by Lionel Monckton in 1900 singing one of his songs and they were soon married! She had a lesser role in 'The Toreador'. In following productions she was the star.

Our Miss Gibbs opened in January, 1909 and ran for 636 performances, with music by Caryll and Monckton. 'Moonstruck' reveals Miss Millar's infectious fun. It is pleasant to hear this song sung properly for it is usually the tune in a selection which orchestras rush through as a kind of bridge between other numbers. George Grossmith adds to the jolity with 'Bertie' and 'Yip-I-Addy', the latter conveying his delight in it... he wrote it.... and it was so successful. The tunes from 'The Quaker Girl' are well-known, except, perhaps, 'Married Man' which was Joseph Coyne's comedy number. George Garvey sings 'Come to the Ball' very enticingly with a French accent required for his part as the Prince of Monaco. So charming are his inflections that we feel he must have been coached by Maurice Farkoa!

Nat D. Ayer had come from America for 'Hullo Ragtime' in 1912 and stayed on and starred in 'Houp-La' for which he wrote some of the music, other songs were co-opted too. For instance Tony Jackson's 'Pretty Baby' whose composer died so young before this song had become so popular. It is felt that Mr. Peter Orchard who wrote the excellently informative sleeve notes did not really know who Jackson was, if we may judge by the way the name is used. Jackson by no means wrote the song for the show, as his notes hint. Ironically the duet Mr. Ayer shares with Miss Millar was not his composition, nor was it in the Ragtime idiom!

From 'Bric-a-Brac', a revue, of 1915, come two gay songs 'Toy Town' and 'Neville', while the duet with Simon Girard is in a pleasant ragtime idiom then in vogue but not always so well executed.

World Records are to be congratulated in releasing these examples of another of the Musical Comedy Stars. We hope they will continue the series. Miss Millar's voice was not a 'large' one, but again Mr. Wadley has waved his magic wand when re-mastering!

SH.190 'The House That Jack Built' - Jack Hylton 1935-1939.

1. Music, maestro please 2. Now it can be told 3. One, two, button your shoe 4. Don't let that moon get away 5. Sing, baby, sing 6. Have you met Miss Jones? 7. Why doesn't somebody tell me these things 8. Chinatown my chinatown 9. She shall have music 10. You turned the tables on me 11. Get out of town 12. Swing is in the air 13. Free 14. Boom 15. Blue skies are round the corner 16. Medley- Anything goes; You're the top; Gypsy in me.

Jack Hylton's recording career was the longest of any dance band leader, having begun in 1921, and by the years spanned by this record his band was an excellent stage act. While maintaining a good dance rhythm the arrangements are very varied so that interest is not lost.

The earliest recordings here, both from 1935, are the quick 'Chinatown' which has a jazz interpretation and which, surprisingly was previously unissued, and the 'Medley'.

(continued on page 133)

**** HENDERSON I A **** The Music of Fletcher Henderson, and his Musicians.

A bio-discography, by Walter C.Allen

Published by Walter C.Allen at P.O.Box 1382, Highland Park, New Jersey, 08904, U.S.A.

This massive book, which is modestly priced @ \$10.00, has 681 pages plus 44 pages of illustrations. Commencing with the birth of Fletcher Henderson in 1897 it continues through to the 'Finale' after 'Re-unions and Last Fling' (Chapter titles). What is in between should take me a few pages to tell you.

As the bio-discography unfolds we are led through the important events in Henderson's life, the recording sessions (under his own name and as accompanist), personnels, changes in personnels, intermingled with reproductions from advertisements and quotes from newspapers & periodicals. There are reproductions of about all of the 78 rpm records' labels on which he appeared including several rarities (and different versions of the Black Swan label for instance).

Besides detailing Fletcher Henderson's career as a bandleader / accompanist / recording artiste his importance as an arranger is emphasised. In addition to arranging for his own band he began arranging for Benny Goodman in December, 1934, providing most of the "hot" arrangements for the "Let's Dance" series of radio programmes which ran for 26 weeks. Without wishing to appear unkind to Mr. Goodman, there is no doubt that those arrangements contributed to his success... and he acknowledges it. Also, when Henderson left the "Grand Terrace" he gave arrangements to Count Basie who succeeded him.

The book is printed on good-quality paper, reproductions of labels, adverts, etc. appearing within the text. The additional 44 pages of illustrations are on art paper.

There are various essential indices - a list of reference material; of recording groups; Roster of Henderson's musicians 1921 - 1950; itinerary index; of names and subjects; tune titles; catalogue numbers of records.

It took Walter Allen years to compile this giant about a giant subject who, oddly, was of retiring personality, and its results in the definitive book on Fletcher Henderson and his influence. If you are interested in the early blues records or in Dance and Jazz music on records spanning 1920 - 1950 this book should already be among your reference material. If not, buy it now. Mr. Allen has published this himself - not because he would lack a publisher - but because he did not wish to see all the publishers slaying each other trying to get their hands on his manuscript!!

* * * * *

****A GUIDE to THE NATIONAL MUSICAL MUSEUM****

Frank Holland is one of the few non-clerics living in a church. In it he surrounds himself with player-pianos, player-organs, violanos, orchestrions, reed organs, rare pianos, music boxes, a few phonographs, etc. etc. Now there is a real giant Wurlitzer cinema organ recently extracted from the "Regal" cinema, Kingston-on-Thames. All of this has grown into the National Musical Museum (out of the British Piano Museum, a Registered Charitable Trust). Its interest is chiefly in the piano and organ area, but not exclusively so.

We have recently received its latest guide and some press releases. These remind us to tell you that:-

1. This interesting collection can be heard and seen from now until the end of September on

Saturdays and Sundays, 2.30 - 5.0 p.m. at 368, High Street, Brentford, Middlesex. It is easily found as almost all of the rest of this street is demolished. Traffic moves fast, but there is parking in adjacent North Road. Nearest rail stations are Kew Bridge or Gunnersbury.

2. A scheme is afoot to buy the late Sir David Salomon's House near Tunbridge Wells, Kent, at a price of £250,000, in which Sir David's historic scientific collection is kept. The property was "given to the people of Kent" but they are at present excluded by the Government's Health Dept. which is "squatting" there. If Mr. Holland can collect the large sum of money the house will again "given" to the people who will then be able to see the scientific collection as well as the musical. Mr. Holland owns nothing personally, but is the very enthusiastic soul and heart of the Musical Museum whose present 'home' is due for demolition. Visitors to the present 'home' in Brentford and donations towards its new one are welcomed.

Future programmes at Brentford will include recitals of piano rolls and recitals by Joseph Seal on the Wurlitzer. Send a self-addressed envelope for details.

*** * * THE AMERICAN COLUMBIA SCANDINAVIAN 'E' & 'F' SERIES. * ***

by Pekka Gronow. Published by the Finnish Institute of Recorded Sound, Helsinki. Price 10 Finmark, (or £1 or \$3) including postage. Copies may be obtained from the author at Pietarinkatu 12 A 21, 00140 Helsinki 14, Finland.

It astounds us how little research into the history of record and phonograph companies is undertaken outside Europe, Australia and New Zealand. For the "rest of the world" one can recite a complete list of the real researchers with no difficulty.

Thus it is no surprise that this discography about a part of the output of an American was undertaken in Finland by the active Pekka Gronow.

The American population is composed largely of people whose ancestors were European. From 1902 Columbia turned its attention to the large groups of people who still kept their "own" language alive. The various series are formidable.

Mr. Gronow has compiled a list of the Scandinavian-language records in the E and F series which ran from 1902 - 1952. Very usefully, his introduction includes a list of all the other language series and the numbers covered by them. He also lists the matrix series.

The discography under review is in catalogue-numerical order, giving artistes plus matrix numbers and composers where known. In some cases there is nothing to indicate how the artiste performed, or, in others it just has "baritone" etc. with no name, for such was the vagueness of early Columbia catalogues, and at such a distance of time unable to be deciphered!

Apart from titles, etc., the text is in English. It is a paperback legibly duplicated in A4 size, 113 pages.

*** * * * ***
**** COLLECTORS' CATALOG Vol.2 **** by Dr. Raffaele Borretti. Price L.It. 1800.
 available from the author at C.P. 394. Cosenza 87100, Italy.

Small companies producing L.P. records of re-issues from 78 rpm are like mushrooms which flourish for a brief season only. Dr. Borretti says there are over a hundred of them throughout the world. Added to this, small companies re-issuing material frequently overlap each other in their choice of items. Thus a catalogue like Dr. Borretti's is essential guide through the 'jungle' of such makes as 'After Hours', 'Herwin', 'Natchez', 'Spook', 'Tax', and many more.

Dr. Borretti deserves a medal for a) being able to compile such a comprehensive list (146 pages) of re-issue L.P.'s from all over the world; b) laying it out so clearly with no

crushing together; and C) in a very large number of tune-titles giving the original number of its release on 78 rpm.

The catalogue is arranged by alphabetical order of Company name and numerically in each make. This publication is very useful now while the records are currently available. Multiply its usefulness by 50 and one can see how useful it will be to researchers in the year 2023! I wish that someone in, say, 1914 - 1918, had been so diligent as Dr. Borretti. We could then have given you a complete listing of records like John Bull, Albion or Tower in a flash.... Such is a way of describing its value. Libraries, archives, "fonoteks", etc. should purchase copies now to lay by for future generations.

Its coverage is invaluable for those interested in re-issues on to L.P. of ragtime and jazz originals, for such is its theme.

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** THE NATIONAL FONOTEKET of STOCKHOLM continues its systematic discographies of Swedish and Scandinavian material. We have received two more catalogues for review.

** Björn Englund has compiled a list of the two Swing series on Sonora label which ran from 1936 to 1949.

This compilation includes matrix numbers, takes, recording dates, composers, etc. and reference to reviews of the records which appeared in "Estrad" and "Orkester Journalen". Spelling mistakes by the Sonora Company on its labels are denoted (!)

While I recognise many of the tune-titles, the Scandinavian artistes are unfamiliar to me, but among the international figures are Valaida Snow, Alice Babs Nilson, Svend Asmussen, 'Peanuts' Holland and Kenny Baker.

The records are listed numerically plus an artists' index and an index of issues of material overseas.

** A L I C E B A B S gained international fame as a singer of popular (dance) songs, having made her public debut in 1936. She went on to make films, sing at jazz festivals, radio series as well as 'concerts'. All the while she was recording - and her latest seem to be four unissued items with Duke Ellington & his orchestra 3rd. July, 1973 - her records have circulated internationally.

This discography is compiled by Frank Hedman, Karleric Liliedahl and Lars Zackrisson. It includes reference to world wide issues and re-issues. There is an index of makes of records, song titles and artists.

Both publications are duplicated on A4 size paper and are very well layed out.

* * * * *

** G. W. MacK I N N O N has the largest business in the world selling Automated Musical Instruments and the very wide range of items available for purchase is shown in his Spring, 1974 catalog of 192 pages, which is profusely illustrated.

To visit Mr. MacKinnon's "shop" must be like visiting a museum. In fact he has two "shops" - one at 453 Atando Avenue, Charlotte, North Carolina 28206 (The head office) and at 11975 E. Florence Avenue, Santa Fe Springs, California 90670.

In addition to all types of Music Boxes, Polyphons, etc., there are shown in the catalogue fairground organs, musical clocks, composite orchestrion, player pianos, Welte piano orchestrion, singing birds, old gaming machines, hand carved figures to restore fairground organs, old 'Juke Boxes' and so on. There are some gramophones too. "Oddities" available are some ancient railroad box-cars and cabooses. Not musical we admit, but old enough to be in period.

Thus even if you are unable to buy a single music box, this large catalogue is well worth \$2.00 to add to your collection of printed reference material. The next catalogue will be available in the autumn.

GINO BECHI

SYDNEY GILES

It was in the January copy of the magazine "Opera" that I saw Mr. Gorlinski announcing a season of Italian opera at the Drury Lane Theatre. The name among the singers which interested me was Gino Bechi. One could compare him with the operatic team of today Callas, Di Stefano and Gobbi, but in his day of the late 1930's and mid-40's it was Caniglia, Gigli & Bechi. I felt that I must get to meet and photograph Mr. Bechi for I had always admired him.

It was Mr. Bechi who had had a bet with some of his friends that he could sing in a cage with a lion. So, in a little town in Italy it was arranged that at the local zoo he should be locked in the cage with the lion, to which he gave a rendering of the Prologue to 'Pagliacci'. He won his bet, but, "Never again", was his comment. This was told by the Italian press.

Mr. Gorlinski, who promoted this season - and many more in my time - as well as concerts and recitals, was a most pleasant man. If you explained why you wanted to meet a certain singer, more times than none he would give you a letter of introduction. So it was with Mr. Bechi. A letter which would get me to see him after the performance of 'William Tell' on Saturday 22nd. March, 1958. I was pleased, but I was always happy if I could meet the person before the performance, for living over fifty miles from London I had to make sure that I did not miss the last train home.

Although I had a letter from Mr. Gorlinski I thought I would write to Mr. Bechi to try to get a few minutes of his time before the performance. A week passed and on 15th. March, just as I was going to work the postman delivered a letter. It was from the Waldorf Hotel, where Mr. Bechi was staying. The letter was in Italian, so during the morning I had it translated. It conveyed all his thanks and best wishes upon receiving my letter. That evening I was going to see a performance of 'Andrea Chenier' and as the Hotel was near the theatre I thought I would go to see Mr. Bechi. The letter was in Italian and I was guessing that the man behind the reception desk could not read Italian. I was right, for I showed him the letter and said, "I have an appointment with Mr. Bechi". His reply, "I am afraid Mr. Bechi and his wife have gone out". I informed him that I would wait and started to read the magazines which were on the table in front of me. I must have waited 1½ hours. At about four in the afternoon I noticed two people come into the foyer.

I noticed the receptionist point over to me, and I guessed that these were the Bechis. Putting down the magazine I walked over and shook Mr. Bechi's hand. He was full of smiles and blushes. I have met many Italian singers both famous and not so well known, but most had a little English. But not Mr. Bechi. When I mentioned a visit to the Scala his reply was something in Italian, but his wife, who had come to the rescue, spoke a little English.

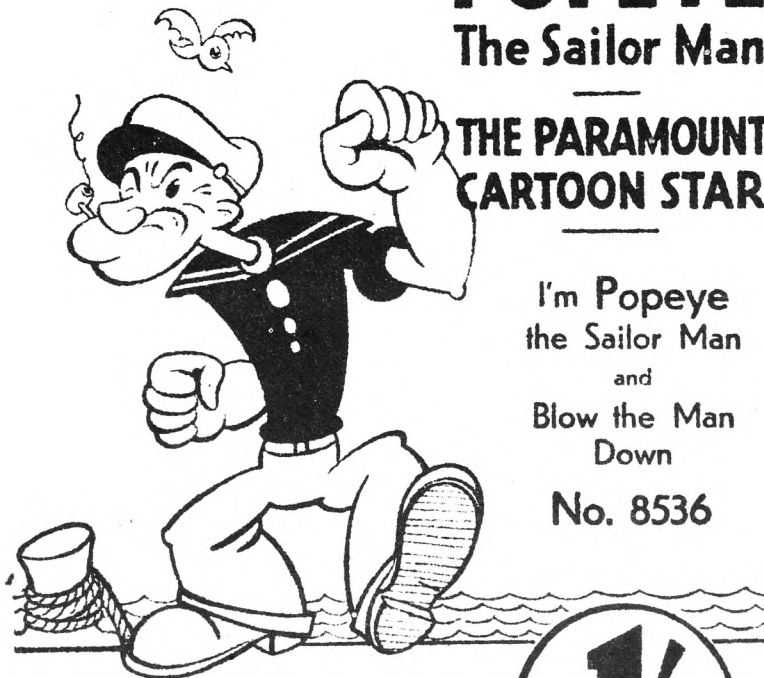
I thought that it would be best for all concerned if I was to take the photographs and depart. Mrs. Bechi explained to her husband that I wanted to take some photographs, while I was getting my equipment ready. Just as I was about to start the manager approached saying that we could not take photographs in the foyer. He made it clear that photographs would have to be taken in their own room. Mrs. Bechi explained this and it was clear that Mr. Bechi wanted to go up to his room for the photographs. It was clear too that Mrs. Bechi thought otherwise.

We soon all found ourselves outside the Hotel. I asked Mrs. Bechi if she would mind taking the photographs. This was a bad mistake on my part for only one was successful. Mr. Bechi was very pleasant, but because we did not understand each others tongue it made our meeting a little hard.

MID-JULY, 1935

The Original
POPEYE
 The Sailor Man

**THE PARAMOUNT
 CARTOON STAR**



I'm Popeye
 the Sailor Man
 and
 Blow the Man
 Down
 No. 8536

REX **1½**
 THE KING OF RECORDS

Mr.J.G.Hayes of 21,Bowland Drive, Liverpool L21 0JA has compiled a complete catalogue of the above two labels. They are both arranged in Alphabetical Order of Artists with the artists' catalogue numbers in numerical sequence. Matrix numbers have been given, but some are still required. Monthly release dates are given in the Rex listing and a few in the Panachord. However, Mr.Hayes has given the year of issue where more definite dating is lacking.

Mr.Hayes' production is well laid out and clearly printed on single sheets, one side only, and except for one small omission would be the definitive listings of both catalogues.

His omission is that unless one is familiar with the names of the artistes included in both catalogues, or unless it is self-evident from the name of the artiste as printed, there is no way of knowing how that artiste performed.

Panachord records were on sale in Britain from May, 1931 to December, 1939, the numbers running from 25,000 to 26049. The details of only one record have eluded Mr.Hayes, which is 25136.

The material issued on the Panachord records stems from many sources; from America = Decca, Brunswick, Melotone; European Polydor; British Broadcast, Imperial, Decca, Brunswick; and perhaps a few others. The label was originally owned by Warner-Brunswick and then the British Decca Record Co.Ltd. The few 12-inch records have not been listed.

The Rex records were on sale from September, 1933 to March, 1948, the numbers running from 8001 to 10,241. Three numbers, 8180, 8341 10163 are without details. The X series and the U series are not included.

The great bulk of the material included on Rex records was from British masters recorded by the Crystalate Record Manufacturing Company Ltd. which owned the label initially and subsequently the British Decca Record Co.Ltd. who later owned it. Other material includes items from Broadcast, Imperial, some repertoire from the European connections of Imperial and American Decca.

Prices for these catalogues inside the British Isles is - Panachord= 55 pence and the Rex = 82 pence.

If you are interested in building up a reference library of all electrically-recorded records on sale in the British Isles you cannot do better than commence with these two catalogues under review.

Reviewed by Frank Andrews

* * * * *

Record reviews continued

The band broke up in 1936 when Jack Payne went to U.S.A. On his return it was re-formed comprising 24 musicians and remained at about that strength until the War caused disbandment in April, 1940.

We hear many vocalists,including the "Swingtette", a quartet which Jack had heard in Kansas City. Among the soloists are Pat O'Malley,Bruce Trent, the 'sultry' Peggy Dell and 'typically English' Dolly Elsie. Usually the vocalist distracts one's attention away from the band while singing, but when listening I have at times deliberately ignored the singer to concentrate upon the band and have 'discovered' that something interesting is being played all of the time. It is not just a plain 'um - pah'.

This re-issue L.P. is very good because it gives a balanced view of the Jack Payne Band on stage and radio at the time and as such can be highly recommended.

EDISON DISC MASTERS BY RAYMOND WILE

(Continued from p.28, Talking Machine Review 25,
December, 1973)

(Copyright, 1974, by Raymond Wile)



New York, 10"	1196, S1, S2	La Paloma	String Quartet
		Issued on 80051: Remade on matrix 2858	80063
New York,	1197, S1	Casino Tanze - waltz	String Quartet
10"	1198, S1	EXPERIMENT - Over the waves waltz.	String Quartet
		Finally rejected	
New York, 10"	1199, S1	Where the silvery Colorado wends its way	
		Walter Van Brunt	
		Issued on 82034. (made over on 3817)	
	1200		
	1201, S1, S2	Le drapeau de Carieler	Joseph Saucier
		Rejected	
19.Aug.12.New York, 10"	1202, S1, S2, S3, S4.	Bears Oil	Golden and Hughes
		Issued on 50046, 50054	(remade on matrix 2730)
13.Aug.12.New York, 10"	1203, S1, S2, S3	Uncle Josh's Huskin Bee	Cal Stewart & Co.
		Issued on 50260	
13.Aug.12.New York	1204, S1, S2	Uncle Josh in a barber shop	Cal Stewart
		Rejected	
New York	1205, S1, S2	Fourth of July at Punkin Center	Cal Stewart
		Rejected	
20.Aug.12.New York, 10"	1206, S1, S2, S3	Shipmates	Golden and Hughes
		Issued on 50056. Remade on matrix 2797	
20.Aug.12.New York, 10"	1207, S1, S2, S3	My Uncle's Farm	Golden and Hughes
		Issued on 50046, 50056. Remade on matrix 2733	
3.Sep.12.New York, 10"	1208, S1, S2	Sweet Spirit hear my prayer	Venetian Inst. Quartet
		(violin, cello, harp, flute)	
		Issued on 82032. Dubbed on to cylinder 3037	
London 10"	1209, S1, S2	Tosca - Recondita armonia	Elvino Ventura
		Rejected	
London 10"	1210, S1, S2	Gioconda - Cielo e mar	Elvino Ventura
		Rejected	
London	1211, S1, S2	Lolita - Serenata Espagnola	Elvino Ventura
		Rejected	
London	1212, S1, S2	Torna a Surriento - Canzone Napolitano.	Elvino Ventura
		Rejected	

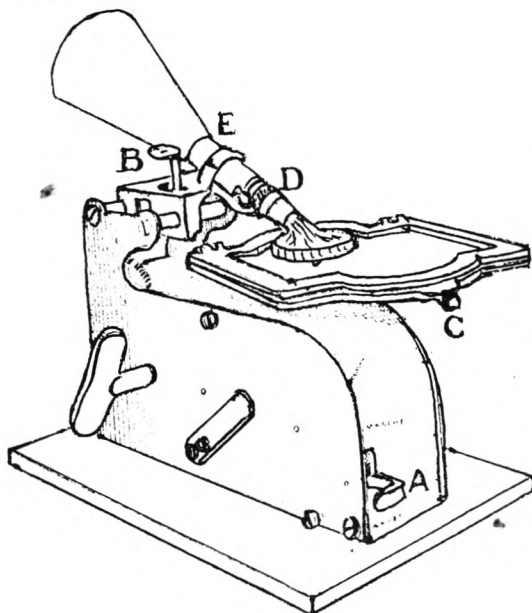
London	1213,S1,S2	Ideale (Tosti)	Elvino Ventura
London	1214,S1,S2	Carmen - Il fior	Elvino Ventura
London	10" 1215,S1,S2	Tosca - Recondita armonia	Giovanni Martinelli
		Issued on 82036. There is a plated master of S1	
		Take S1 accepted	
London	10" 1216,S1,S2	Tosca - E lucevan le stelle	Giovanni Martinelli
		Issued on 82036. There is a test of S1 on ED9	
London	10" 1217,S1,S2	1'Ultima canzone (Tosti)	Giovanni Martinelli
London	10" 1218,S1,S2	La Boheme - Che gelida manina	Elvino Ventura
		Rejected	
London	1219,S1,S2	Otello - Morte di Otello	Elvino Ventura
		Rejected	
London	10" 1220,S1,S2	Marta - M'appari	Elvino Ventura
		(10" on 12" blank) There is a master wax of S2.	
London	10" 1221,S1,S2	Cavaleria Rusticana - Addio	Elvino Ventura
		(10" on 12" blank)	
		There are master waxes of S1 & S2	
London	10" 1222,S1,S2	Mefistofele - Morte di Faust	Elvino Ventura
		(10" on 12" blank)	
		There are master waxes of S1 & S2	
London	10" 1223,S1,S2	Ideale (Tosti)	Adelina Agostinelli
London	1224,S1,S2	Boheme - O soave fanciula	
		Giovanni Martinelli & Adelina Agostinelli	
		Rejected	
London	1225	Aida - Pur ti Riveggo	
		Giovanni Martinelli & Adelina Agostinelli	
		Rejected	
London	1226,S1,S2	Boheme - Romanza di Marcello	Elvino Ventura
London	1227,S1,S2	Tosca - E lucevan le stelle	Elvino Ventura
		Hold	
London	1228,S1,S2,S3	Trovatore - Tacea le notte	Adelina Agostinelli
		S3 "weak"=rejected	
London	10" 1229,S1,S2	Boheme - Racconto de Rodolfo	Giovanni Martinelli
		Issued on 82515. There is a plated master of S2;	
		Test of S2 on ED 10.	
London	10" 1230,S1,S2	Gioconda - Cielo e mar	Giovanni Martinelli
		Issued on 83002	
London	10" 1231,S1,S2,S3	Rigoletto - La donna e mobile	Giovanni Martinelli
		Take S3 accepted. Issued on 82515	
		There is a plated master of S3 & test on ED 11	
London	1232,S1,S2	Manon Lescaut - Donna non vada	Giovanni Martinelli
4.Sep.12.New York,10"	1233,S1,S2	Alice where art thou? Harry Anthony & Charles Harrison	
		Issued on 82013, 80069	
New York,10"	1234,S1,S2	Loveland waltzes	American Symphony Orch.
		Issued on 80048	
		Remade on F,G,H. There is a plated master of H	

	New York, 10"	1235, S1, S2	Blue Danube Waltz Issued on 80048 Remade on F, G, H, There are plated masters of G&H harp, violin, cello, flute	American Symphony Orch.
3.Sep.12	New York, 10"	1236, S1, S2, S3	Memories of Home Issued on 50061	
4.Sep.12	New York	1237, S1, S2, S3	Where the sunset turns the ocean blue Rejected by Edison	A. Shaw & Chorus
	London 10"	1238, S1, S2	Tannhauser - Salve d'amor	Paola Koraleck
	London 10"	1239, S1, S2	Tosca - Non la sospira	Paola Koraleck
	London	1240, S1, S2	Cavaleria Rusticana - Voi lo Sapete Rejected	Paola Koraleck
	London	1241,	Trovatore - Tacea la notte placida	Paola Koraleck
	London	1242	Aida - Ritorna vincitor	Paola Koraleck
	London	1243	Favorita - Spirto gentil	Elvino Ventura
	London	1244	Andrea Chenier - La mama morta Rejected	Paola Koraleck
	London	1245, S1, S2	Portami via Canzone	Paola Koraleck
	London	1246, S1, S2	Manon - Il sogno Rejected	Elvino Ventura
	London 10"	1247, S1, S2	Aida - Celeste Aida Scheduled for 82069 but not issued	Giovanni Martinelli
		1248, S1	TRIAL	Rita Forna
	New York	1249, Sample	S1, S2 Largo (Handel) See matrix 1330	String Orchestra
9.Sep.12	New York 10"	1250, Sample	S1, S2 On the road to Mandalay Issued on 50012, 50067, 50027 ? remade Plated master of S2; Test of S2 on ED12	Thomas Chalmers & Ch.
11.Sep.12	New York	1251	Sweetest story ever told. VOICE TRIAL	Benj. E. Berry
	New York 10"	1252, S1	Funeral March Issued on 80073 There is a plated master of take S1	American String Orch.
18.Sep.12	New York 10"	1253 Sample, S1, S2	My Sambo - coon love song Issued on 50017, 50027, 50063, 50032	Arthur Collins
		1254	VOICE TRIAL ? - Harbor of love	Stewart Bromley
18.Sep.12	New York 10"	1255	Romanza Andaluza violin solo Issued on 82019	Gregor Skolnik
	New York 10"	1256 Sample, S1, S2	Wedding of the e winds waltzes Am. Symph. Orch. Issued on 82007, 50015, 50016, 50065	
	New York 10"	1257 Sample, S1, S2	Zampa Overture Issued on 80065	String Quartet
13.Sep.12	New York 10"	1258 Sample, S1, S2	Bohemian Girl - Then you'll remember me tenor	Charles Hacket
			Issued on 80070	
9.Sep.12	New York 10"	1259 Sample, S1, S2	For you Issued on 80077	Elizabeth Spencer & Ch.
	New York 10"	1260 Sample, S1, S2	Air (Bach) Issued on 50014, 50068 Plated masters of S1, S2; Test of S2 on ED 13	String Orchestra

	New York 10"	1261 Sample,S1,S2.	Apple Blossoms	Strings
			Issued on 50013, 50052	
	New York 10"	1262 Sample,S1,S2	Morning,noon and night in Vienna	Strings
			Issued on 80052, 80080	
16.Sep.12	New York 10"	1263 Sample,S1,S2	Genius Loci	String Quartet
			Issued on 80091	
	New York 10"	1264 Sample,S1,S2	Traumerei	String Quartet
			Issued on 50051, 50068	
			Test of takes S2 on ED 14)	
13.Sep.12	New York 10"	1265 Sample, S1,S2	For all eternity	Charles Hackett
			Issued on 50039, 50064	
18.Sep.12	New York 10"	1266 Sample, S1,S2	My old Kentucky Home	Thomas Chalmers
			Issued on 82020	
	New York 10"	1267 Sample, S1,S2	Hearts and flowers	String Orchestra
			Issued on 80023	
	New York 10"	1268 Sample,S1,S2	Birds and the brook	Orchestra
			Issued on 50023,50035,50066. see matrix 1091	
		1269	EXPERIMENT - Ave Maria	Charlotte Kirwin & Matilda Staats
		1270	EXPERIMENT	
		1271 S1	EXPERIMENT or TRIAL,there is a plated master of S1	
		1272,S1	EXPERIMENT. There is a plated master of S1	
		1273,S1	EXPERIMENT. There is a plated master of S1	
		1274	EXPERIMENT. Ave Maria	Charlotte Kirwin and Matilda Staats
		1275,S1	EXPERIMENT. Forza del destino -	
			Charlotte Kirwin and Matilda Staats	
		1276,S1	EXPERIMENT. Flute solo trial by Pujans	
1.Oct.12	New York 10"	1277,S1,S2	Nearer my God to Thee	Thomas Chalmers & Chor.
			Issued on 50002, 50034, 80074	
1.Oct.12	New York 10"	1278,S1,S2	Love me and the world is mine	Charles W.Harrison
			Issued on 50057	
	New York 10"	1279 Sample, S1,S2	Mignon - Overture	String Orchestra
			Issued on 50014, 50059	
24.Sep.12	New York 10"	1280 Sample,S1,S2	Silent Night	
			Elizabeth Spencer, Harry Anthony & J.F.Harrison	
24.Sep.12	New York 10"	1281 Sample,S1,S2	Below the Mason & Dixon Line.Arthur Collins	
			Issued on 50001	
28.Sep.12	New York 10"	1282 Sample	On the high Alps	Venetian Instrumental Trio
			Issued on 50065, 50036	
26.Sep.12	New York 10"	1283 Sample,S1,S2	Martha - Ah so pure	Orville Harrold
			Issued on 82009, 800067	
26.Sep.12	New York 10"	1284 Sample,S1,S2	Good bye (Tosti)	Orville Harrold
			Rejected	
19.Sep.12	New York 10"	1285 Sample,S1,S2	Forgotten	Tomas Chalmers & Elizabeth Spencer
			Issued on 50036, 50069	
			Remade on F,G,H; 26.May.22 J,K,L.	
			Plated masters exist of J,K.	

20.Sep.12	New York 10"	1286 Sample,S1,S2	Rocked in the cradle of the deep	Frank Croxton & Chorus
			Issued on 80072	
20.Sep.12	New York 10"	1287 Sample,S1,S2	Kathleen Mavourneen	Thomas Chalmers & Chorus
			Issued on 80064	
2.Oct.12	New York 10"	1288 Sample,S1,S2	Dreams of Galilee.Harry Anthony & William F.Hooley	
			Issued on 50025	
27.Sep.12	New York 10"	1289 Sample,S1,S2	Ah! Moon of my delight	Reed Miller
			Rejected see matrix 2004	
	New York 10"	1290 Sample,S1,S2	Southern Roses waltz	String Orchestra
			Issued on 50034, 50058, 80021	
			Remade on 24.Dec.19. F,G,H,	
	New York 10"	1291 Sample,S1,S2	Bohemian Girl - Overture	Strings
27.Sep.12	New York 10"	1292 Sample,S1,S2	Mocking bird	Elizabeth Spencer & Walter Van Brunt
			Issued on 80082	
2.Oct.12	New York 10"	1293 Sample,S1,S2	O that we two were Maying	Elizabeth Spencer and Thomas Chalmers
			Issued on 82510.see matrix 2013	
	New York 10"	1294 Sample,S1,S2	Broken heart	String Quintette & h harp
			Issued on 50015,50023,50026,50053	
4.Oct.12	New York 10"	1295 Sample,S1,S2	William Tell - Fantasia	Charles Daab
			Issued on 50072	
4.Oct.12	New York 10"	1296 Sample,S1,S2	Cavatina	Gregor Skolnik
			Issued on 80079	
	New York 10"	1297 Sample,S1,S2	Solitude of the shepherdess	Harp and string Quintette
			Rejected	
9.Oct.12	New York 10"	1298 Sample,S1,S2	Call me your darling again.	Elizabeth Spencer & Chorus
			Issued on 80098	
	New York 10"	1299 Sample,S1,S2	Stephanie Gavotte	String Orchestra
			Issued on 80094 remade on matrix 2788	
	New York 10"	1300 Sample,S1,S2	Monastery Bells	String Orchestra
17.Oct.12	New York 10"	1301 Sample,S1,S2	Because you're you	Elizabeth Spencer & Thomas Chalmers
			Issued on 80029,82041	
			Plated master of S2	
17.Oct.12	New York 10"	1302 Sample,S1,S2	Trovatore - Anvil chorus	Opera Company
			Issued on 80030,80031,82516	
			remade on F,G,H, remade on J,K,L.	
			Plated masters of K & L	
10.Oct.12	New York 10"	1303 Sample,S1,S2	Where the water lillies grow.	Royal Fish & Chorus
			Issued on 50041,50070	
17.Oct.12	New York 10"	1304 Sample,S1,S2	In the sweet bye and bye	Thomas Chalmers & Chor.
			Issued on 80047	
10.Oct.12	New York 10"	1305 Sample,S1,S2,S3	Heimweh	Violin,cello,flute, harp
			Issued on 80073. There is a plated master of S2	
	New York 10"	1306 Sample,S1,S2	Wine, women and song	Strings
			Issued on 80076	
	New York 10"	1307 Sample,S1,S2	Stabat Mater - Quis est homo	Strings
14.Oct.12	New York 10"	1308 Sample,S1,S2	The swallows	Mixed voices & Orchestra
			Issued on 82033. There is a plated master of S2	

15.Oct.12	New York 10"	1309 Sample,S1,S2	Melody in F	violin	Gregor Skolnik
			Issued on 80078		
15.Oct.12	New York 10"	1310	Songe d'Automme - waltz		American Symph.Orch.
			Issued on 80049		
			Remade on F,G,H. There is a plated master of take G.		
	New York 10"	1311	Birds on the wing		Mixed Quartet
			Issued on 82040		
			There is a plated master of S1 and a test of take C (Sample?) on ED 17		
14.Oct.12	New York 10"	1312 Sample,S1,S2	We have no one to care for us now		
			Issued on 80034,80089 Walter van Brunt & Chorus		
	New York	1313	For thee alone		Redferne Hollinshead
			There is a plated master of S1		
	New York	1314	Lucia - Sextette		Strings
24.Oct.12	New York 10"	1315 Sample,S1,S2	Of thee I am thinking		Royal Fish & Chorus
25.Oct.12	New York 10"	1316 Sample,S1,S2	Lover and the bird		Mixed Quartet
	New York 10"	1317 Sample,S1,S2	Rigoletto - Quartet		String Orchestra
22.Oct.12	New York 10"	1318 Sample,S1,S2	Bird's reply		Mixed Quartet
			Issued on 82013,82041		
			There is a plated master of S2 & test on ED 10		
	New York 10"	1319 Sample,S1,S2	Spring Song		String Orchestra
			Issued on 80097		
24.Oct.12	New York 10"	1320 Sample,S1,S2	Love me and the world is mine		
			Issued on 50057 Charles Harrison and Chorus		
	New York 10"	1321,S1,S2	TRIAL Souvenir		Gregor Skolnik
			There is a plated master of S2		
	New York 10"	1322,Sample,S1,S2	S'kommt ein Vogel geflogen		String Orchestra
			Issued on 80068		
31.Oct.12	New York 10"	1323 Sample,S1,S2	Kathleen Mavourneen		Venetian Instrumental QT.
			Issued on 82032 (violin,cello,flute,harp)		
31.Oct.12	New York 10"	1324	Love's old sweet song		violin,cello,flute,harp
			Rejected		
	New York 10"	1325	Ange d'amour		Strings
			Issued on 80745		
28.Oct.12	New York 10"	1326	Kiss Waltz		Agnes Kimball & Chor.
			Issued on 80046,80061,50016		
	New York 10"	1327	Love and Spring waltz		Strings
25.Oct.12	New York 10"	1328 Sample,S1,S2	Hear how the sweet sound		Mixed Quartet
			Issued on 50040, 50064		
30.Oct.12	New York 10"	1329,S1,S2	Hear me Norma - Norma		Charlottee Kirwing and Matilde Staats
			String Orchestra		
	New York 10"	1330 Sample,S1,S2	Largo		
			Issued on 50040,50053.		
			Remade on matrix 4130		
30.Oct.12	New York 10"	1331,S1,S2	Ave Maria (Bach- Gounod)		Charlotte Kirwin
			Issued 82511		



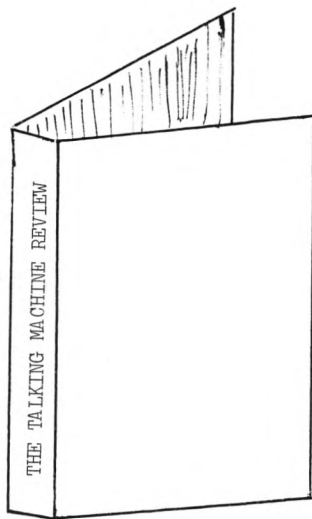
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